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Tourist Supplement.

SATURDAY: JUNE 10, 1899.

Where to Go

Suggestions for Writers by Writers.

IN view of the holiday season, we have collected a few opinions from writers as to the best month's holiday for a literary man, of average means, who has completed a hard year's work and needs rest and change.

PROF. SKEAT.

I conceive that my opinion on this subject is of no use to anyone but myself, and, speaking for myself, I should prefer to remain quietly at home, where rest is assured, and a sufficient change of employment is perfectly attainable. Absence from home often entails ceaseless wandering or else oppressive boredom in some inconvenient lodging.

MR. W. L. COURTNEY.

A married man will naturally choose the month of August, because it will give him some chance of seeing his children. A bachelor, or a married man with bachelor habits, will choose the month of June, when the days are longest and the country most beautiful.

MR. WILLIAM ARCHER.

I know of nothing more delightful or invigorating than a walking tour in the Italian Alps, given fine weather and good company.

MRS. W. K. CLIFFORD.

There is nothing so good as the sea. Take ship and sail to anywhere; a fortnight off and back again. Or potter about the Mediterranean on board a cargo-carrying boat. Either can be done for about £40. Overworked and tired folk should never accept yachting invitations; they involve a sustained course of good manners.

MR. SIDNEY LEE.

I believe in such hackneyed resorts in Switzerland as Zermatt and Maloja, from each of which in past years I have derived benefit. If your holiday-maker be a townsman unaccustomed to violent exercise, any spot on earth in the open country a thousand feet or so above the sea-level, where variety of natural scenery gently invites a stranger to exploration, would serve the turn of the seeker after rest and change. Such spots abound in Great Britain and Ireland, as well as in Switzerland.

MR. STEPHEN PHILLIPS.

A cycling tour in Normandy, with as little haste and method as possible.

MR. MAURICE HEWLETT.

I find the ACADEMY's problem of the vaguest. It is at least as much a question of the "when" as of the "where." If the gentleman finishes his year in June he could hardly go to Rome; if in November I cannot recommend the Faroe Islands. Then, though I am informed of his means, I know nothing of his tastes. If they are mine, he will go to the North of England and catch (or try to catch) trout. At the end of a week he will begin to write an immortal work. Personally, I have never found it possible to take more than a week's holiday at a time, and have seldom had that. But then I don't look upon literary work as "hard" work. Hard work, to me, is work which I don't want to do but am compelled to do by circumstances.

MR. FREDERICK WEDMORE.

Assuming, as I may, that he starts tired, let him first lie for a week in the green garden of a friend. Then, if

one may suppose him to be so far refreshed as to be equal to the superhuman task of meeting people at breakfast-time, let him visit still—but among persons whom he knows less well. In the latter half of his holiday—the third and fourth weeks of the month to which you miserably limit him—he should forget his health altogether, and go exactly where it amuses him to go, and live exactly with the people with whom it amuses him to live.

MR. ALFRED C. HARMSWORTH.

I would recommend Galicia in North-West Spain. It is but comparatively little known to the modern Englishman. There are excellent salmon and trout fishing, very good cycling roads, and the people are most courteous. Galicia can be reached either *via* Paris and the Sud Express, or by the Royal Mail steamers, which reach Vigo in, as far as I remember, two days. Historically, Galicia is most interesting, and the Galliegos are not at all to be confounded with the lazy, unwashed folk of some of the other races of the Peninsula.

MR. BENJAMIN SWIFT.

Let the weary Man of Letters spend the summer beside some lonely sea shore, and try to forget his publisher's existence. Let him bathe in the sea at dawn, and swim and row and sail in it. If he wishes to worship any created thing, let him worship the sun, and live in the open air as in its temple. Let him eat oatmeal, wheaten bread, and fish, and drink mild, soft wine. Above all, let him abstain from the folly of writing, and learn to write less and think more. We are sick of accumulations of mere words.

DR. W. ROBERTSON NICOLL.

If he is very much exhausted, he should spend the holiday in one or other of three Surrey villages, which I decline to name. If he is not too much exhausted, let him go to Switzerland.

MR. L. F. AUSTIN.

Let your literary man take a bicycle to France, having first joined the Cyclists' Touring Club and the French Touring Club. He will find himself in a beautiful country, with the most courteous people and the cheapest inns in the world. He will learn that, although Albion is perfidious, every Englishman with anything to spend is heartily welcome. Let him cycle through Touraine (if he can start at once, for later on in the summer it will be too hot), take many a siesta on the banks of the Loire, and read Balzac.

MR. W. PETT RIDGE.

All literary men are of "average means," and every one of them knows best how to make holiday for himself. Personally, I think he seldom requires rest, and London can furnish all the change of surroundings that he wants.

MR. SILAS K. HOCKING.

Get right away from London or from wherever your work lies. Avoid books, newspapers, and all the cult of scribblers. Live on a farm, or, better still, get on the cliffs of North Cornwall or among the fells of Cumberland, or, even better yet, get on the highlands of Norway or Switzerland. Fish, walk, play golf, or climb the mountains every day. Live simply. Go to bed early, and be very moderate in the use of tobacco. Don't touch strong drink.

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MR. MAX BEERBOHM.

A four-post bed in a field of poppies

Books about Places.

A Retrospect.

SINCE last June, when we devoted a Supplement to guide-book and topographical literature, there have appeared many books of this class. A large proportion of them have been noticed by us; but it may serve a good purpose if we rapidly survey the year's output as a whole.

The first guide-book which reached us last year after our Supplement of June 11 was Mr. T. H. Holding's *Cycle and Camp* (Ward, Lock & Co.). This was a clever study in cycling economics. The writer had devised an outfit whereby four men could go on a cycling tour at a total expense of £2 a week for the lot. He told how his plan worked in the wilds of Western Ireland, and although his somewhat prosy moralisings marred the book, it was really informing, and that in an original way.

A few weeks later Mrs. Pennell, in her *Over the Alps on a Bicycle* (Unwin), showed how the Alps may be traversed on bicycles. One recalls her breezy narrative with pleasure; how she pushed her machine up the Simplon even to the blessed Sixth Refuge, and next day "crashed down through the pines, down through the chestnuts, into a land of vineyards and tropical heat, where little more than an hour before I had been shivering." Half trying, half thrilling, the adventures of this Alpine tour were well worth recording by Mrs. Pennell's skillful pen.

These were cycling narratives. Meanwhile, the usual practical guide-books were hatched in the July sun. The Swedish Tourist Club of Stockholm, aided by a Government subsidy, issued its *Guide to Sweden*. It was a very formal, but also very useful, manual, and it contained a chapter on Swedish art and literature. Illustrated guides to Leamington and Stratford-on-Avon were published by Messrs. Dawbarn & Ward, and a guide to the Westerham district of Kent was issued by Messrs. Beeching under the title of *Wolfe-Land*. Mr. Edward North Buxton put forth a revised edition of his *Guide to Epping Forest* (Stanford), to which he had added a new chapter on the management of the forest. In this Mr. Buxton set forth the principles on which he considered the Verderers, of whom he is one, ought to act and do act.

The High Pyrenees (Innes), the joint work of Mr. Harold Spender and Mr. H. Llewellyn Smith, was a notable addition to existing guide-books. The High Pyrenees are not over-run by tourists, and are not likely to be; but one cannot doubt that new travellers will go thither on the strength of this report of a land so remote and interesting. One of the most curious districts covered by the travellers was the "Vallées et Souveraineté Budorre," a tiny state which lies between Spain and France, and recognises both as suzerain and neither as masters.

Mr. A. J. C. Hare added *Shropshire* (Allen) to the many topographical books he has written. Salopian history, antiquities, and folk-lore were richly represented in his pages. Mr. A. G. Bradley's *Highways and Byways of North Wales* (Macmillan) was uniform in appearance and plan with Mr. Arthur H. Norway's *Devon and Cornwall* (Macmillan). Mr. Bradley took his readers into Wales by way of Shrewsbury, and step by step through the great Marches to Beaumaris and Barmouth. The glamour of Welsh history was frequently invoked by the author, and the illustrations by Mr. Pennell and Mr. Hugh Thomson contributed to the charm of the book.

More recently Mr. Stephen Gwynn has contributed a guide to *Donegal and Antrim* (Macmillan) to the same series. Here Mr. Thomson works alone as illustrator. Mr. Gwynn writes on this district with the enthusiasm of an exile, and his book is more than a guide—it is a genuine contribution to local history, though much of that history is "the vague tradition of a defeated race, and a legend-lore which has never been wrought into

poetry." Lonely and storm-beaten, the country is yet an ideal one for the strong open-air tourist, who will always find himself "somewhere between the heather and the sea."

A sound and by no means superfluous piece of work was Mr. John Dickson's study of the ten islands in the estuary of the Forth, of which Inchgarvie, Inchcolm, and the Bass Rock are best known by name. The proprietorship and natural features of the islands are dealt with fully by Mr. Dickson, and the splendid ecclesiastical traditions which cling to Inchcolm, Fidra, and the Bass are revived and corrected. The title of the book, *Emeralds Chased in Gold* (Oliphant), though poetical—it is Sir Walter Scott's phrase—is perhaps hardly calculated to connect the book with its subject in the public mind.

Mr. James John Hissey's *Over Fen and Wold* (Macmillan) takes its place with his accounts of other driving tours. It describes one of the least frequented tracts of England—the Cambridgeshire and Lincolnshire fens. Mr. Hissey drove from village to village and town to town at his own pace, passing through Stilton, Crowland, St. Ives, Sleaford, and many other small towns whose very names breathe quietness. The plaintive marshlands rolled between, "suggestive of space and freedom, begetful of broad thinking and expanded views." Those who long to see England in its most primitive and unspoiled state rather than show scenery may take the hints here given. Although Mr. Hissey drove, he chooses as the motto of his book Whitman's lines beginning "Afoot and light-hearted I take to the open road"; and the country seems to be the ideal ground for a long walking tour with knapsack and sketch-book.

The last three books we have named are full of love of their subjects, an indispensable condition of success in topographical literature. A fourth book keeps them company, Mr. David S. Meldrum's *Holland and the Hollanders* (Blackwood). This is a close study of the country and its people. To run to earth the true character of the Dutch people is the task which Mr. Meldrum sets himself, and this he does by considering the people in every light, in town and country, in their homes and parliaments, in trade and education. A feature of the book is the fine eye for physical features and the lie of the land which Mr. Meldrum shows he possesses when describing scenery. The book is all the more Dutch by reason of the fact that it is illustrated entirely from the paintings of Dutch artists. In its scope and method it stands alone. In *Loyal Lochaber* (Morison Bros.) we have a careful local study. The author, Mr. Drummond-Norie, has addressed himself to the tourist, and has supplied all the popular information about the Lochaber district, the deeds of Lochiel, the terrors of Glencoe, the fortunes of Montrose and Claverhouse, and the drama of "Forty-five," besides much matter relating to Highland heroes of the Napoleonic wars and the Crimea. The only objection to Mr. Drummond-Norie's book, which is abundantly illustrated, is its bulk. The photographs given are excellent.

By the death, a few weeks ago, of Mr. J. Arthur Gibbs a genuine and charming topographer has been lost to us. Mr. Gibbs's book, *A Cotswold Village* (Murray), published last December, stands out as a sincere and vital piece of work. Here, again, we have ordinary English scenery and country life treated by an author who exaggerates nothing, but finds those lasting charms and that enduring fragrance which are the reward of intimacy. Mr. Gibbs gives us plain Gloucestershire, its grey manor houses, its white-walled villages, the names of its fields, the Cotswold words. September is the best month for the visitor, when the kestrel and the heron are seen flying and wheeling above the hushed autumn lands. A delightful book, a veritable piece of England.

Those who wish to study English village life in any part of the country will do well to put on their shelves two books which appeared last November: Mr. Baring-

Gould's *An Old English Home and its Dependencies* (Methuen) and Mr. T. F. Thiselton-Dyer's *Old English Social Life as Told by the Parish Registers* (Stock). Mr. Baring-Gould talks entertainingly about village politics, the church, the village inn, the manor, the village doctor, and the agricultural labourer. With history and anecdote and sage comment he takes us round the English village. Mr. Thiselton-Dyer plunges into the serious private concerns of village life. He produces facts about births, marriages, and deaths; parish scandals and punishments; strange customs and monstrous events. Another English area, the Kent marshes around the little village of Milton-next-Sittingbourne, are dealt with in *Drift from Longshore*, the latest volume of "A Son of the Marshes." Certain parts of Sussex are also included, and the legend of the Devil's Dyke at Brighton is revived. Mr. Harry Speight's *Old Bingley* (Stock) was a close and racy study of the Yorkshire township, written by a native, and full of local feeling. Although not a topographical book in name, the Rev. George Miles's work on *The Bishops of Lindisfarne, Hexham, Chester-le-Street, and Durham* (Wells, Gardner) may be recommended to all who propose to visit the Northumbrian coasts and moors, and particularly to pilgrims to Holy Island. The romance and poetry of Lindisfarne take shape in Mr. Miles's pages. For similar reasons Mr. Marion Crawford's *Ave Roma Immortalis*, with its delightful photogravures of modern Rome, must be mentioned here.

The "Medieval Cities," series which Mr. Dent is producing, has received several additions, and now includes *Perugia, Rouen, Nuremberg, and Toledo*.

We may fitly conclude this survey by mentioning three books which have a more distinctly literary flavour than any we have yet named. Sir Archibald Geikie's *Types of Scenery* (Macmillan) was an attempt to detect the influences of three types of scenery—lowland, upland, and highland—upon the literature of the British Isles. The subject is a very interesting one, and those who wish to inquire into it should procure the reprint of the Romanes Lecture in which this distinguished geologist and man of letters developed his theory.

Although Mr. R. B. Cunningham Graham's book of Morocco travel *Mogreb-el-Aksa* (Heinemann) is outside the scope of this survey, it is proper to mention it as a narrative of observant and temperamental travel. Reviewing this book in February last we pointed out that "only the journeys of a *temperament* survive amid the dark continents of past travellers, for temperament creates fresh values, whereas a traveller's *mere experience* only shakes the world's kaleidoscope." This is the journey of a temperament and the itinerary of a wit. It is full of comparisons between East and West, of ironical and kindly insights. Take this slight digression:

I had a friend who, being for a short time Governor of a province in a Central American Republic, and finding things become too hot for him, collected all the public money he could find, and silently one night abdicated in a canoe down to the coast, and, taking ship, came to Lutetia; and then, his money spent, lectured upon the fauna and flora of the country he had robbed; and, touching on the people, always used to say that it was very sad their moral tone was low.

A keen observation, whimsical fancy, and what we have called "a wise epicureanism of sentiment and philosophy," are the qualities of Vernon Lee's *Genius Loci: Notes on Places* (Grant Richards). Prettier essays in the sentiment and friendship of places could hardly be desired than these. Especially dainty are some of Vernon Lee's Italian pictures. Here is a Mantuan lake:

The pale blue water, edged with green reeds, the poplars and willows of the green plain beyond, a blue vagueness of Alps, and, connecting it all, the long castle bridge with its towers of pale geranium-coloured bricks.

New Tourist Books.

Kensington Palace. By Ernest Law. (Bell & Sons. 2s.)

MR. LAW has described the art treasures of more than one of our royal palaces. Here he assumes the office of general guide to Kensington Palace. This home of British royalty has been for so long out of public view that the recent opening of its interior to the public calls for an authoritative account of the building. This Mr. Law gives us. He has had the sanction of the Lord Chamberlain and the assistance of those officers of State who are connected with the palace. Thus aided, but with qualifications of his own which are all that could be desired, Mr. Law conveys the facts and the atmosphere which are necessary.

Kensington Palace is revealed as the scene of royal domesticities, of days little burdened by statecraft and ceremonial. The palace was originally Nottingham House, and under that name it was purchased by William III. who at once instructed Sir Christopher Wren to enlarge it. William and Mary were quite eager to move into their new palace at green Kensington, and on the day before the news of the battle of the Boyne reached England the Queen wrote impatiently to the King in Ireland: "The outside of the house is fiddling work"; and a day or two later: "I have been this day to Kensington, which looks really very well—at least to a poor body like me, who have been so long condemned to this palace [Whitehall], and see nothing but water and wall." This royal pair were happy at Kensington. The death-bed scene of William the Silent would alone invest the palace with more than common interest. In one of the rooms through which the public now wanders at will the King was told that no earthly power could save him.

He swallowed a cordial, and asked for Bentinck. Those were his last articulate words. Bentinck instantly came to the bedside, bent down, and placed his ear close to the King's mouth. The lips of the dying man moved, but nothing could be heard. The King took the hand of his earliest friend and pressed it tenderly to his heart. In that moment, no doubt, all that had cast a passing cloud over their long, pure friendship was forgotten. It was now between seven and eight in the morning. He closed his eyes and gasped for breath. The bishops knelt down and read the commendatory prayer. When it ended William was no more. When his remains were laid out it was found that he wore next to his skin a small piece of black silk ribbon. The lords-in-waiting ordered it to be taken off. It contained a gold ring and a lock of the hair of Mary.

Queen Anne lived much at Kensington Palace, to which she added Wren's noble Orangery. She also laid out the gardens, wherein she loved to potter. Here she "supped too much chocolate and died monstrously fat." George the First lived like a hermit at Kensington, but added the suite of State Rooms which does so little credit to its architect, William Kent. George II. made the palace gay and populous, though he does not cut a very amiable figure there in the annals of the time. Here is his portrait from Lord Hervey's "treacherous, satirical hand," as Mr. Law calls it:

His Majesty stayed about five minutes in the gallery; snubbed the Queen, who was drinking chocolate, for being always "stuffing"; the Princess Emily, for not hearing him; the Princess Caroline, for being grown fat; the Duke of Cumberland, for standing awkwardly; Lord Hervey, for not knowing what relation the Prince of Sultzbach was to the Elector Palatine; and then caused the Queen to walk, and be re-snubbed, in the garden.

Of Queen Victoria's childhood at Kensington Palace we have a pleasing glimpse in Sir Walter Scott's *Journal*. On May 19, 1828, he wrote:

I was very kindly received by Prince Leopold, and presented to the little Princess Victoria, the heir-apparent

to the Crown, as things stand. . . . This little lady is educated with much care, and watched so closely, that no busy maid has a moment to whisper, "You are heir of England." I suspect, if we could dissect the little heart, we should find some pigeon or other bird of the air had carried the matter.

Leaving royal biography, Mr. Law goes on to examine the palace in detail, pointing out the dates and features of its galleries, staircases, wainscottings, &c., and the changes which have been made in the gardens. He seems to score a point over Mr. Loftie, who in his *Kensington Picturesque and Historical* says positively that "neither Queen Anne nor Queen Caroline took an acre from Hyde Park." Mr. Law has found in the Record Office an old report of the state of the gardens in 1713, which distinctly refers to "the Paddock joyling to the gardens taken from Hyde Park in 1705, and stocked with fine deer and antelopes"; and another document states the area of the transferred land to have been "near 100 acres." Certainly it is not easy to suppose that Queen Anne, who once proposed to close Hyde Park to the public, would hesitate to appropriate a portion. Mr. Law has made careful catalogues of the pictures in the various rooms and galleries. Here may be seen West's "Death of General Wolfe," the first English historical painting in which the characters are dressed in their proper costume instead of in Greek or Roman armour. In the room called the Queen's Closet are nine paintings of old London. An excellent guide-book, handsomely produced.

Handbook of Warwickshire. By H. M. C. (Murray. 6s.)

THIS volume worthily completes Mr. Murray's series of English Handbooks. No English county has been more written about than Warwickshire. What a county it is! It has Shakespeare, and it has Edge Hill, and it has Birmingham — and is thus glorious in the annals of literature, war, and commerce. It has legendary towns like Coventry and Banbury; historic castles like Warwick, Kenilworth, and Tamworth; noble old residences like Charlecote and Compton Wynyates; a primeval forest, or what remains of it, like Arden; and it has a great public school at Rugby. Warwickshire is the heart of England, and its annals are the annals of England localised.

Its soil exhales history; there is hardly a hamlet that does not invite a pilgrimage. These historical associations are here dealt with fully, and with the right touches, as when we are told, under "Blacklow Hill," how Piers Gaveston's head rolled down the slope and was picked up by a preaching friar, who carried it under his cloak to Oxford. Small literary matters are not neglected; thus Stockingford's ugly modern church, and its manufacture of blue bricks, are counterbalanced by the entry that "this parish was the scene of George Eliot's 'Janet's Repentance' in *Scenes of Clerical Life*." Johnsonians are reminded that at Aston Hall, now a public museum, may be seen some relics of Dr. Johnson's connexion with the city:

On the ground-floor is a room called "The Johnson Room." It is fitted up with the panelling and mantelpiece from one of the rooms of Edmund Hector, which formerly stood in Old-square, Birmingham, and contains the tablet which was on the house recording that Dr. Samuel Johnson was often a guest of his old schoolfellow. There are also books, engravings, &c., relating to the Doctor and his friends.

Another literary point worth noting is that Warwickshire, so rich in history, has produced two topographers: Michael Drayton (born at Atherstone in 1563) and the great Dugdale (born at Shustoke in 1605). The Shakespeare matter in this volume is as full as could be desired, and it is interesting to notice that Stratford-on-Avon is awarded as much space as Birmingham. Two good maps, of the northern and southern halves of the county, are supplied in pockets, and there are special maps of Birmingham and district.

Pictorial and Descriptive Guides to Cromer; Penzance, Land's End, and Scilly Islands; Inverness; Eastbourne; Teignmouth. (Ward, Lock & Co. 1s. each.)

THE five guide-books which we have received from Messrs. Ward, Lock & Co. are only a twelfth, in number, of the series to which they belong. Better printed guide-books for a shilling do not exist, and the information packed between each pair of scarlet covers is not only very sound, but it is admirably arranged. Appendices, or special chapters, for Golfers, Cyclists, and Anglers are given wherever needed; and historical and literary associations are dealt with as fully as possible, and usually with references to wider sources of information. Thus, dipping into these volumes at random, we observe that visitors to Cromer are reminded that Nelson spent his school holidays at Mundesley, and that along Mundesley sands Cowper often wandered, finding, as he said, "something inexpressibly soothing in the monotonous sound of the breakers." "To lovers of literature," says the editor, "these sands which Cowper trod will be sacred ground." Certainly; but the lover of literature will remember with a smile that in his poem, "Retirement," Cowper poured gentle ridicule on the then growing craze for seaside sojourning.

Only two miles from Mundesley is the village of Paston, the birth-place, so to speak, of the *Paston Letters*. The editor refers to these in an informing manner, and recalls Herman Merivale's attempt, which he afterwards frankly abandoned, to throw doubt on their authenticity. On the other hand, the literary associations of Norwich, so rich and various, receive but scant mention. In the *Teignmouth* volume a special note draws attention to the association of Drake and Marlborough with Ashe, of Raleigh with Hayes Barton, and of Lady Nelson with Littleham. Ottery St. Mary, easily reached from Teignmouth, Exmouth, or Budleigh Salterton, was the birth-place of the much-travelled Coleridge. And Ottery's "verdant valley" has not only received Thackeray in his holidays from the Charterhouse, but it is the scene of many of the events in *Pendennis*, where the name "Claverling St. Mary" is substituted for Ottery, "Barmouth" for Sidmouth, "Chatteris" for Exeter, &c. Budleigh Salterton shows very alluringly in this guide-book, and the circumstance that Anthony Trollope and the late Mrs. Lynn Linton visited it can only be recommendation to the tired literary man. Particularly full and well done, though not materially very interesting, is the literary note on West Cornwall in the *Penzance* volume. We are reminded that Mr. Eden Phillpotts studied the life of Newlyn for the story of Joan Tregenza as it is told in *Lying Prophets*. In connexion with the Land's End the visitor is warned not to expect a too dramatic promontory; the warning will be needed only by casual visitors, for Land's End, like all great places, grows on those who linger near it. The editor is happily inspired in quoting from Mr. Ruskin's description of the Land's End this oceanic sentence:

At the Land's End there is to be seen the entire disorder of the surges, when every one of them, divided and entangled among promontories as it rolls, and beaten back post by post from walls of rock on this side and that side, recoils like the defeated division of a great army, throwing all behind it into disorder, breaking up the succeeding waves into vertical ridges, which in their turn, yet more totally shattered upon the shore, retire in more hopeless confusion, until the whole surface of the sea becomes one dizzy whirl of rushing, writhing, tortured, undirected rage, bounding and crashing, and coiling in an anarchy of enormous power, sub-divided into myriads of waves, of which every one is not, be it remembered, a separate surge, but part and portion of a vast one, actuated by eternal power, and giving in every direction the mighty undulations of impetuous life, which glides over the rocks and writhes in the wind, overwhelming the one and piercing the other with the form, fury and swiftness of a sheet of lambent fire.

The tributes paid by literary folk to their summer resorts have not always been unconscious. Here are two stanzas from a poem in which Prof. Blackie recommended Kingussie to tourists to Scotland :

Tell me, good sir, if you know it ;
Tell me truly, what's the reason
Why the people to Kingussie
Shoalwise flock in summer season ?

Reason ! yes a hundred reasons :
Tourist people are no fools ;
Well they know good summer quarters
As the troutling knows the pools.

A feature of Messrs. Ward & Lock's guide-books is the excellence of the photographs they contain. Many really fine specimens of landscape photography might be named. The Old Bridge at Llostwithiel is beautifully given in the *Penzance* volume in a photograph by Frith ; Barton Broad, by Mr. Payne Jennings, is a gem of the *Cromer* ; and Valentine's Affric River in the *Inverness* is beautifully composed.

Handbooks to The North Wales Coast ; The Wye Valley ; The Channel Islands ; Brighton, Eastbourne, &c ; Bournemouth and the New Forest ; The Isle of Wight. (Darlington. 1s. each.)

MESSRS. DARLINGTON'S handbooks are very light in the hand, yet are loaded with pleasant information. Indeed, they may be read anywhere and at any time. In *The North Wales Coast* we are pleased to light upon the extempore lines which Charles Kingsley, Thomas Hughes, and Tom Taylor wrote at Pen-y-gwryd, taking each his turn with the stanzas, thus :

T. T.

I came to Pen-y-gwryd with colours armed and pencils,
But found no use whatever for any such utensils ;
So in default of them I took to using knives and forks,
And made successful drawings—of Mrs. Owen's corks.

C. K.

I came to Pen-y-Gwryd in frantic hopes of slaying
Grilse, salmon, 3lb. red-fleshed trout, and what else there's
no saying ;
But bitter cold and lashing rain, and black nor'-eastern
skies, sir,
Drove me from fish to botany, a sadder man and wiser.

T. H.

I came to Pen-y-Gwryd a larking with my betters,
A mad wag and a mad poet, both of them men of letters ;
Which two ungrateful parties, after all the care I've took
Of them, make me write verses in Henry Owen's book.

In the *Wye Valley* we have a special chapter on Shelley's connexion with Nant Gwyllt and Cwm Elan. The following passage will bear transcribing, though hardly for the sake of Shelley's prose :

At Cwm Elan, where his "bedroom was over the kitchen," he received the appeal of Miss Westbrook to elope with her. . . . He was, therefore, much preoccupied in mind ; he was growling, too, in his letters at the postal delivery "like the waves of hell to Tantalus," and at the forty-mile distance of the nearest doctor. Still, the susceptibilities of Shelley's poetical genius a short time later to burst forth in "Alastor" and "Queen Mab" could not but be influenced during this first visit of his by the beauty of the glen. "This is most divine scenery," he writes, "exceedingly grand ; rocks piled on each other to tremendous heights, rivers formed into cataracts by their projections, and valleys clothed with woods, present an appearance of enchantment." "Nature is here marked with the most impressive characters of loveliness and grandeur ; rocks piled on each other to an immense height, and clouds intersecting them ; in other places waterfalls midst the umbrage of a thousand shadowy trees form the principal features of the scenery. I am not wholly uninfluenced by its magic in my walks."

The maps in these handbooks are clear, and many of them pleasantly coloured. Photographs abound, and with these are mingled sketches by the editor which add a personal touch to the pages.

Baedeker's *Northern Italy*.—*Norway and Sweden*.—*United States*. (Dulau & Co.)

THESE new (1899) editions of three Baedeker guides are all wonderful products of this wonderful travelling age. The handbook to the United States reaches the acme of compressed information, of multifarious helpfulness. Many pages elapse before the essential guide-book matter is reached, for Mr. Baedeker provides monographs on American Politics, the Constitution and Government of the United States (this is written by Mr. Brice), Aborigines and Aboriginal Remains, the Physiography of North America, Fine Arts, Sports, Education, and Bibliography.

The Atlantic lines of steamships are enumerated and described, the colours of their funnels being also given ; and here we note with interest the remark that in the old days the competition among the New York pilots was so keen that the pilot-boat often met steamers hundreds of miles from land. This custom died out with the use of steam pilot-boats. When we come to the strictly topographical pages we are in a world of ordered detail. The thin pages turn by hundreds under the finger, and states, towns, hills, waterfalls, industries, and battlefields pass in silent neatness. One can but exclaim on such a marvel of compression. Now and then we have a long, unbroken passage ; thus, the battle of Gettysburg is described with great minuteness and at considerable length, two plans of the field being provided. A feature of the book on which one might dwell at length is its beautiful maps and plans of cities ; we have plans not only of New York, Chicago, and Philadelphia, but also of St. Paul, Denver, Buffalo, Boston, and many other centres.

The *Norway and Sweden* volume contains new descriptions of the Swedish Norrland, and also gives information for a trip to Spitzbergen. The *Northern Italy* has, in its turn, been thoroughly revised.

North Wales. By M. J. B. Baddeley and C. S. Ward. Part I. (Dulau & Co.)

THIS volume is the first of the two parts in which the editors deal with the Principality. It comprises the area bounded on the south by the watersheds of the Clwyd, the Conway, and the Dwyryd rivers. The following sensible remarks are made on the mountain and valley scenery of the district :

Except under peculiar atmospheric conditions the wilder valleys of Great Britain are apt to disappoint expectations based on the glowing descriptions that have so often been given of them. Size has a much greater effect on the eye in this class of scenery than in others. A rocky pass which creates a feeling of awe when looked down upon from the rocks that overhang it often fails to sustain that emotion when the standpoint is the valley itself and the crags are viewed from below. Admitting this, we know no valley in Great Britain that is more wildly beautiful than the Pass of Llanberis, while that of Nant Ffrancon, when entered at its lower end, almost vies with Glencoe in the uncompromising sternness of its features.

The small part which lakes play in Welsh scenery is alluded to ; and the editors are even led to bestow praise on Lake Vyrnwy (the "Liverpool Reservoir") as "a wonderfully good imitation of Nature," while, of the rest, "the Birmingham Reservoirs, near Rhayader, are the most promising." Intending tourists to North Wales will find this guide admirable. The Welsh place-names are interpreted, and their pronunciation indicated. Post-office and telegraph hours are given, and the time of the arrival of the London papers. As for the general matter, the tourist who consults it runs no risk of missing any object of importance or exceptional beauty.

Transactions of the Hampstead Antiquarian and Historical Society for the Year 1898. (Hampstead: Mayle. 2s. 6d.)

THE Hampstead Antiquarian and Historical Society held its inaugural meeting in April of last year, and its first report is a very creditable production. Hampstead's eighteenth century history, so voluminous and familiar, can still be sifted and examined with profit. A subject of keener inquiry is the evidence of early British occupation. Prof. J. W. Hales, who is a member of the Society, is of opinion that the barrow on Parliament Hill has not been thoroughly investigated, and that British remains may yet be found in the adjacent woods. It is curious that in charters of Edgar, Ethelred, and Edward the Confessor, Hampstead is not only mentioned, but its boundaries are given just as they are recognised to-day. Then there are the Hampstead Ponds, loved of Mr. Pickwick. Prof. Hales justly remarked at the inaugural meeting that times have changed since the idea of investigating the sources of these waters seemed transparently ridiculous. He hoped that the sources of the ponds would be sought for and discovered. A pleasant hill-top society! Meetings, excursions, and hospitality promise to swell its cheery annals, and if the Society intends to print and bind its *Proceedings* as handsomely as it does this year it will deserve well of librarians and book-lovers. We note that the edition is limited and the copies numbered. Sir Walter Besant is president of the Society, which is worthy of imitation in other districts. The continued rusticity of Hampstead seems to be vouched for in the statement that as recently as two years ago the notice "Beware of Man Traps" was to be seen in the neighbourhood.

Lichfield Cathedral. By Canon Bodington.

Ripon Cathedral. By the Ven. Archdeacon Danks. (Isbister. Each 1s.)

THESE little volumes in white parchment covers are the lightest and daintiest guide-books with which we are acquainted. Each booklet is the work of an authority on the spot and is informed with a certain emotion, without which no performance of the kind has life or charm. Canon Bodington points out that "for ages past all that has been great, noble, good in the life of Mercia has been bound up with Lichfield and its Cathedral. Who can think without emotion of the long line of bishops and others from St. Chad onwards who have toiled and worshipped here?" Is Archdeacon Danks discouraged because Ripon is not famous, or magnificent, has no cloisters fraught with monkish memories, and no old glass save what one window contains? Not a bit of it. "In some respects Ripon Cathedral has an interest and attraction almost unique." One honours these canons and archdeacons for their special pleading. Ripon has been twice a cathedral, and, between times, an abbey, a parish church, and a collegiate church. It has a Saxon crypt of the seventh century. It can show all the styles of English architecture: "here, in a word, is the history of northern England written in stone." And the ground is almost vocal with the war-cries of past ages. Not far away was found "the mummified body of a Roman, *his toga still green, his stockings still yellow, his sandals still artistic.*" After that Cromwell's inevitable "troopers" seem tame, but the altar stone on which a Scottish king's ransom was paid down is an alluring object.

The volumes are well illustrated—*Lichfield* by Mr. Holland Tringham, and *Ripon* by Mr. Railton. They are handy in the pocket and desirable on the shelf.

Hints and Notes for Travellers in the Alps. By the late John Ball, F.R.S. New Edition, prepared by W. A. B. Coolidge. (Longmans.)

In this edition of the late Mr. Ball's standard guide every article has been carefully revised, and some have been practically re-written. Further, two new articles have

been added: "Photography in the High Alps," by Mr. Sydney Spencer, and "Life in an Alpine Valley," by Mr. Coolidge. The last-named paper is a piece of compressed erudition, a little gem of scientific inquiry. Doubtless many climbers and tourists have yet to learn the meaning of an "Alp."

An "Alp" may be generally described as "a mountain pasture, specially fitted for pasturing cows in milk," so that cheese can be made on the spot (there are also special "Alpen" for heifers, sheep, and goats). This is the original meaning of the word, which is now frequently used also of the lofty peaks that overhang the mountain pastures. The term used in the Tyrol is "Alm," which some consider a shortened form of "Allmend" (common land), though it is probably but a mutilated form of "Alp."

The village system of the Alps and the regulations under which cows are grazed, and milk, cheese, &c., divided among the members of an Alp commune, are discussed with complete knowledge, and the whole chapter suggests that a more elaborate work on the subject from Mr. Coolidge's pen would be valuable and interesting.

Hours of Exercise in the Alps. By John Tyndall. New Edition. (Longmans.)

THIS book appeared twenty-eight years ago, ran through several editions, and has been out of print since 1873. The present reprint has been edited by Mrs. Tyndall, who has added an index. The tone of the book is genial throughout; but Prof. Tyndall carried a searching and scientific eye with him, so that adventure and observation, instruction and entertainment, go hand in hand in these pages. Perhaps the scientific mind is occasionally a little too evident, as in the sentence: "To my left was a mountain stream, making soft music by the explosion of its bubbles."

Other Guide Books.

East Country Scenery (Jarrold), by Mr. W. J. Tate, takes us to Southend, Leigh, Aldeburgh, Walberswick, Ipswich, Cambridge, Cromer, &c., and may be recommended to those who wish to gather a general idea of the pleasures of mind and eye which East Anglia can offer to the tourist. It is abundantly and prettily illustrated. In *Mr. Pickwick's Kent* (Marshall), by Mr. Hammond Hall, we are conducted to the scenes which are associated with Mr. Pickwick and his companions. Photographs of the various scenes are given, with the Pickwickian references beneath. Thus Dingley Dell is identified with Sandling, and Cob Tree with Manor Farm, and photographs of these places are given. Even Mr. Winkle's bedroom at the Bull is photographed: "'Winkle's bedroom is inside mine,' said Mr. Tupman"; and sure enough we see Mr. Tupman's room through the open door.

We have received from Messrs. George Philip & Sons excellent district maps, mounted on linen, of Devon, the Bristol and Bath district, and the Truro district. Messrs. Black's *Guide to Harrogate and Environs* has reached its eleventh edition; it includes the beautiful Bolton and Fountains Abbey districts. *Where Shall We Go?* issued by the same firm, has reached a fourteenth edition. It may be recommended as a handy adviser to all who are oppressed by the annual enigma. Bradshaw's *Dictionary of Bathing Places, Climatic Health Resorts, &c.*, is for invalids, and is a mine of information about the curative qualities of air and water all over Europe.

Paterson's Guides (Oliphant, Anderson & Ferrier) may be strongly recommended as handbooks to separate localities in Scotland. They are well mapped and illustrated, and deal severally with Edinburgh, Glasgow, and the Clyde, the southern counties of Scotland, the Trossachs, &c.

In his *Cyclists' Guide to the English Lake District* (Philip & Son) Mr. Rumney offers a complete set of routes for seeing the best Lake scenery. The district covered is, roughly, a circle of a diameter of about thirty miles. Unfortunately for cyclists, their holidays usually fall in late July and in August, when, as Mr. Rumney admits, the weather is apt to be broken. The early summer is the best time for wheeling in the Cumbrian hills. The routes are carefully described, mapped, and illustrated, and the book combines with its cycling information something of the ordinary guide-book. Mr. Rumney gives good advice when he says that the cyclist should not be too tightly bound to his machine, but should "be willing to take evening strolls, and even whole days 'off' on the Fells." *A Pictorial and Descriptive Guide to London*, 1899 (Ward, Lock & Co.), has been brought up to date in several particulars. The disappearance of Furnival's Inn from Holborn and Gosling's Bank from Fleet-street are noticed, and the alterations at the foot of Parliament-street are made in the sectional map of the district. *Cassell's Guide to London* has also been noticed by us before. Here we have an alphabetical arrangement, which is a good one for strangers to London. These two guide-books give no intimation that Kensington Palace is now open to the public; but we have no doubt that information on the subject will be supplied next year.

Of climbing literature there has been no great output in the past year, but Mr. T. Fisher Unwin has sent us, among other sterling topographical works, copies of several important works of this character which continue in circulation. We have already referred to Mrs. Pennell's *Over the Alps on a Bicycle* as a breezy and useful guide to those who intend to discard the alpenstock for the tyre. In Mr. Unwin's list we find Angelo Mosso's *Life of Man on the High Alps*, Sir William M. Conway's *Climbing and Exploration in the Karakoram-Himalayas*, Mr. E. A. Fitzgerald's *Climbs in the New Zealand Alps*, and Leone Sinigaglia's *Climbing in the Dolomites*. More recent than these is Mr. E. C. Oppenheim's *New Climbs in Norway*, a bright, well-illustrated account of mountaineering in the Sondmore district, and more particularly in the little peninsula enclosed between the Novang and Sokely fjords. "It proved a perfect Elysium and a mine of virgin peaks," says Mr. Oppenheim.

In Winter.

Oh! for a day of burning noon
And a sun like a glowing ember,
Oh! for one hour of golden June,
In the heart of this chill November.

I can scarcely remember the Spring's soft breath,
Or imagine the Summer hazes:
The yellow woods are so damp with death
That I have forgotten the daisies.

Oh! to lie watching the sky again,
From a nest of hot grass and clover,
Till the stars come out like golden rain
When the lazy day is over,

And crowning the night with an aureole,
As the clouds kiss and drift asunder,
The moon floats up like a luminous soul,
And the stars grow pale for wonder.

From "The City of the Soul."

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NEXT WEEK WILL BE PUBLISHED.

SEVENTY-ONE NOT OUT: THE REMINISCENCES of WILLIAM CAFFYN, MEMBER of the ALL ENGLAND and UNITED TEENERS, of the SURREY COUNTY ELEVEN, of the ANGLO-AMERICAN TEAM of 1859, and of the ANGLO-AUSTRALIAN TEAMS of 1861 and 1863. Edited by "MID-ON." With numerous illustrations. Crown 8vo, 6s.

WILLIAM BLACKWOOD & SONS, Edinburgh and London.

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The Wine of Nature.

"UPON world-altitudes," says Mathilde Blind, "God-intoxicated moods fill us with beatitudes."

"God-intoxicated moods." It is a little phrase that holds within its minute compass the very quintessence of the holiday spirit. You remember that Jar which the fisherman in the *Arabian Nights* found on the seashore? When he unsealed it there rose out of it the huge and terrific form of a Genius. A like marvel, a like mystery, and a most different rapture is contained in, and emanates from, Mathilde Blind's unstopped words. Out of their littleness we tower to the stature of gods. We expand to the power and the satisfaction of gods. We drink of the wine of nature, draught after deep draught—the woodland wine, stored by George Meredith, when "the sun draws out of hazel leaves a smell of woodland wine"—the "dewy wine" in the musk-rose of Keats; of Browning's golden sunrise-wine, which "boils, pure gold, o'er the cloud-cup's rim." We taste of the crystal wine and the spring wine of a host of lesser distillers. And we are rapt out of ourselves, deliciously frenzied with spiritual exhilaration; drunken, dazed with excess of beauty: and that is what a holiday essentially means—a moment of forgetfulness, when care, responsibility, effort, are lost in the flood of primal joy—an "oasis in the dust and drouth of city life," as Tennyson writes; "a feel of heaven," in what were else all earth, as Pippa calls it.

That is why nearly all right invitations to the country run to the form of Rhapsodies. They are the spontaneous expression of some vivid moment; they are the exaltation that comes from the sense of abounding life. Joy is at the root of them, and the soul of laughter. They bubble up, frank, sparkling, bidding you "quit your books or surely you'll grow double," inviting you to come out and "hear the woodland linnet." Though, indeed, books are not entirely neglected by poets when they do but contemplate a day out. Browning, when he "lay on the grass and forgot the oaf over a jolly chapter of Rabelais," was evidently in holiday mood, as witness his holiday fare, "a loaf, half a cheese, and a bottle of Chablis."

Nevertheless, in the invitations to come out, books are, as a rule, explicitly or implicitly discarded. You are to feel that the open has infinitely more to give than the life within doors. The open, note, not the country; which term has been robbed by the Eighteenth Century of all its mystery and charm, and dressed up into an artificial prettiness that it may be weighed in a scale against a fashionable representation of the Town. The holiday spirit which involves the sense of the open with its infinity, its eternity, its bafflement, its satisfaction—Emerson's "pits of air" and "gulf of space"—this holiday spirit is of recent birth within us. There is fresh air in our oldest poets, but what vast tracts of "country" literature parch for a breath of the open! As we read, we long for that "draught" that Henry James invented, and that he has so painfully excluded from his later works. We weary of those forced defences of country life which reiterate that "content makes all ambrosia," and that health and virtue, as Cowper tells us in his "God made the country" passage, are less threatened in fields and groves than in "London, opulent, enlarged, and still increasing London."

John Gilpin, you remember, is Cowper's account of a holiday. But listen to the modern invitation:

Allons! whoever you are, come travel with me!
Travelling with me you find what never tires. . . .
Allons! with power, liberty, the earth, the elements,
Health, defiance, gaiety, self-esteem, curiosity. . . .

The Song of the Open Road.

The poem has infinitely more: but it has the whole spirit of holidays. It is the very rhapsody of invitation. Edward Carpenter, whose verse has a dilution both of Emerson and Whitman, cries to us:

Come up into the fragrant woods and walk with me.
The voices of the trees and the silent growing grass and
waving ferns ascend.

Emerson, Whitman, and—a long way off—Carpenter: they call us to the open—to "inhale great draughts of space"—to "the exhilarated radiant life." An invitation equally modern, equally, though differently, alluring, is given by George Meredith—that divine sort of invitation which is at the same time a challenge. Is there anywhere such poignancy of mystery, such rapture of intimacy with nature—as in his *Woods of Westerman*?

Quick and far as colour flies
Taking the delighted eyes,
You of any well that springs
May unfold the heaven of things. . . .

But a truce to quotation! It does but mar the orb'd and perfect beauty of the whole. And these woods, enchanted beyond any Eastern tale, this place teeming with a most divine terror, lies at the core of our familiar Surrey.

Enter these enchanted woods
You who dare.

For there are conditions: you must have courage, trust, sanity, sympathy; the robust soul, as Whitman demands the robust and perfect body; but having these, . . . what delight!

Foliage lustreful around,
Shadowed leagues of slumbering sound. . . .

But read, read, and you must needs respond; and whether you refuse or accept the invitation, you cannot but thrill to its call.

If George Meredith stands at the door of the Surrey woods to usher us (warningly) in, Wordsworth has given us a permanent and most irresistible invitation to the Lake District, and Tennyson to our Eastern Counties. The translation of natural beauty into words is in itself an invitation to witness the original; and there is scarce a corner of our island that has not its host to welcome us at the feast. From Clough's Oxford Reading Party in the Western Highlands to James Thomson's Sunday at Hampstead, fervid invitations reach us for shorter or longer periods. Herrick asks us to come a-maying; and Burns to spend the lightsome days at the banks of Aberfeldy. Andrew Lang writes to us to come a-fishing—"to angle immensely for trout," as Praed has it; while Robert Bridges suggests the most supremely delightful boating parties. It is a confiction of sweet voices.

Which way, Amanda, shall we bend our course?
The choice perplexes . . .

—as the author of *The Seasons* remarks. And Browning asks:

O which were best, to roam or rest?
The land's lap, or the water's breast?

But he helps us by indicating a classification: he gives us the roaming and the resting holiday—that primary division into the holiday that is for tramping and the holiday that is for loafing; and we find that the poets range themselves with manifold enthusiasm into two camps in support of one or the other.

What is the modern cult of the gipsy but a realisation of the joys of tramping under the open sky? "Any

stroller must be dear to the right-thinking heart," says R. L. Stevenson, who has written two of the most charming holiday books in our literature. The Romany girl is beloved by Emerson and Matthew Arnold, not to mention George Borrow, and, in another breath, Mr. Watts-Dunton. Indeed, Matthew Arnold, though you would not have expected it, has written one of the most delightful tramping poems we have. And we can hardly imagine any holiday more ideally employed than in tracking the footsteps of the Scholar-Gipsy in the country about Oxford. Where else shall we find scenes that wear so tender and pure a light; where flowers so delicate as those "pluck'd in shy fields and distant Wychwood bowers"?

The mere occupation of tramping has gathered a romance about it, and in our holidays many of us hope to taste something of the enjoyment of Kipling's Tramp Royal:

Speakin' in general, I 'ave tried 'em all,
The 'appy roads that take you o'er the world.
Speakin' in general, I've found them good
For such as cannot use one bed too long,
But must get 'ence, the same as I 'ave done,
An' go observin' matters till they die.

To "go observin' matters." There, perhaps, you have the chief charm of tramping, though to many the mere physical swing and exertion is in itself a rapture. But tramping demands strength and some measure of effort, even in its lesser, delightful forms of roaming, strolling, and sauntering; and there are many, brain-fagged and overdone, who will rather choose that "wise passiveness" which Wordsworth approves:

Think you mid all the mighty sum
Of things for ever speaking,
That nothing of itself will come
But we must still be seeking?

Carpenter, too, when he lay among the ferns, heard their voices go past him continually. Though, indeed, the Loafer Royal does not trouble about voices or knowledge. What he likes to do is to

utterly lie down
And feel the sunshine throbbing on body and limb,
My drowsy brain in pleasant drunkenness swim. . . .

Or to take a better example from a poem by Mr. Riley that is a very rhapsody of loafing:

But when June comes—clear my throat
With wild honey! Rinch my hair
In the dew! and hold my coat!
Whoop out loud! and throw my hat!
June wants me, and I'm to spare!
Spread them shadders anywhere,
I'll get down and waller there,
And obliged to you at that!

But the loveliest of all the holidays in literature—the holiday most fraught with joy and with influence—was a holiday of roaming, wherein Pippa passes:

Oh, day, if I squander a wavelet of thee,
A mite of my twelve hours' treasure,
The least of thy gazes or glances . . .
Thy long, blue, solemn hours serenely flowing,
Whence earth, we feel, gets steady help and good—
Thy fitful sunshine minutes, coming, going,
As if earth turned from work in gamesome mood,
All shall be mine! . . .

And Pippa's song is our one supreme holiday song, the song of unshadowed joy, filled to the brim with nature, and with hope, and with youth:

The year's at the spring;
The day's at the morn;
Morning's at seven;
The hill-side's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven—
All's right with the world.

Things Seen.

The First of June.

AT four o'clock, in a dark office in a narrow London street, a little breeze came through the open window, and called me. An hour later I was striding up the grass hill that rises, raimented with buttercups, towards the Weald of Kent. Soon the woods met me. A copper beech stood out dully amid the shining green march of the vast foliage; trees decked with white blossom offered me their fragrance as I passed; across the valley clusters of gorse flashed their yellow oriflamme; rabbits scurried across my path; a pheasant whirled up on firm wing; patches of tall bluebells moved; dabchicks dived in a pond, the water like a living thing in the temperate wind; a colt kicked out its lanky legs in sheer joy of living, while the mare gazed at her offspring's odd, crimped tail; a busy woodpecker hammered at a tree, and when I paused the air palpitated with the low hum of innumerable bees. All Nature was articulate, gay, and young. Oh, it was good to be with her on the first of June! Overhead a lark twittered in the luminous blue vault, where little, feathery white clouds stood anchored. The hour was fragrant, sweet, and wholesome. It lulled the senses to an exquisite languor, like some opiate of the gods. Then the hill debouched on to a white road, winding between over-arching trees up, up, and lo! at the top a new country lay outstretched—the spacious, pleasant Weald of Kent, aglow with light, stretching through fertile pastures to the haze that hung over the horizon. The day wore on; the bees went home, the birds to nest; bats went in ghostly zigzag through the shadows, and in the quiet sky a great planet beamed mildly. Came up night, with her intricate pattern of stars, and a nightingale singing beneath them. The rest was silence, cut into by the long-drawn screech of an owl. Then sleep in the solemn stillness of the uttermost country—and waking to a new day. So simple!

Trooping the Colour.

WHAT a spectacle! From one window I see a great stretch of shimmering water, punctuated by a rock on which two pelicans stand like statues; beyond, a forest of trees swaying to the near horizon, where houses peep through the greenery; and this is London, the heart of London! I turn to the other window. Suddenly the National Anthem lifts the hats from the dim crowd that sways beneath. Below me is the great, gravelled, water-sprinkled Horse Guards' Parade. Round the square, rigid, immovable as pawns, loom troops—the frame of the picture—guarding the Parade from intrusion. Down one side, in double rank, stand in fine array other of the Guards. At the far end, three spots in the great expanse of ground, are three soldiers, and he in the middle holds the Colour. Suddenly a roar of cheering. Enter the Headquarters Staff—princes, field-marshal, officers, and dukes—their plumes waving, their horses pricking delicately over the gravel. Round the ranks of soldiers, in and out, front and rear, march the staff, while the men stand like statues. Then to the brave music of the massed bands the escort for the Colour detach themselves from their comrades and march up the Parade ground. Near the Colour they halt. A lone soldier steps round the escort and advances to the Colour. He salutes. Gravely the Colour is handed to him. He bears it back to his officer. The officer salutes the Colour, receives it, and holds it aloft before the escort. They salute. The band plays "The British Grenadiers." Then follows—but what is this? There is a quick movement in the crowd below, and outside the square of pawn soldiers an undersized, hatless man runs like a hare through the people. A roar of anger follows him, and as he runs the happy crowd (it is June and holiday time) catch at him, tearing

his clothes. He runs through them and out again—this breathless, hunted creature. It is one man against the world, while the band plays the "Highland Laddie" march. Then he stumbles, and a policeman grabs him. He is surrounded. Other policemen pounce on him; two more on horseback encompass him. He disappears from life. The incident is over. The show proceeds. The massed bands crash their music into the still air; the people cheer; the officers stand immovable, with drawn swords pointed at nothing; the drum-majors swagger at the head of their bands; the Princess beams from her balcony; the sun shimmers on armour; the plumes of the field-marshal wave; but the thing that drums in my brain and haunts my eyes as I return through the radiant streets is the sight of that hunted creature running for freedom. One wretched man against the world, who came to thieve and failed!

Memoirs of the Moment.

THERE are to be changes at Burlington House. The Council of the Royal Academy has decided to enlarge the borders of its galleries. Plans are being considered for the opening-out of a new sculpture gallery, and for the reinclusion of the room devoted of late years to the clay, the bronze, and the marble, in the suite of apartments devoted to paintings. Any attempt on the part of the Royal Academicians to effect reforms will command sympathy; but it must be said, in common candour, that these are changes which are not for the better. Does the instructed art-loving public of England believe that the present premises of the Royal Academy are too small? On the contrary, does not the futility of the greater part of the pictures hung year by year in its exhibitions produce in the minds of many beholders a feeling of indignant despair? The twenty pictures that are fit to be seen have to be searched out from among twelve hundred that are unfit. That is a process of unnatural selection that is tiresome: it inflicts "Academy headaches," and vitiates the faculty of seeing.

UNDER these circumstances, the Council of the Academy would surely do better if they closed old rooms rather than opened new ones; or, at least, made a more judicious weeding of the works offered for their acceptance, and kept a single line of the most meritorious works instead of offering a gaudy patchwork of closely and incongruously packed canvases. That is an old and obvious remedy, which we are weary of repeating. The reply is ready, and it is this—that the bad artist likes his works to have a place in the Academy catalogue, however ill-hung his picture may be; and that the public likes quantity, not quality, in art. Well, it may be so. The ways of the public are difficult to fathom; and ugly facts come to attest to the futility of fastidious fancy. There is a greater proportion of worthless pictures at Burlington House this season than in any shows of recent years; and of this fact the readers of newspaper criticism have been fully informed. And with what effect? Only this—that up to this week the record of Academy attendances has been broken, and that the turnstile has revolved more continuously through the May of 1899 than it did during the May of any previous year.

MR. J. W. WATERHOUSE, R.A., is about to become a dweller in St. John's Wood, where he has taken the studio of the late Harry Bates. The artists' colony under Primrose Hill will feel the withdrawal of the oldest and most conspicuous of its residents; but Mr. Waterhouse vastly improves his quarters by his flitting, and he will be able to finish, with new facilities, for next year's Academy exhibition the big subject-picture which Burlington House this year does so ill without.

A MEASURE of ill-luck has of late attached to the historic title of Shaftesbury—a title to which "the good Lord's" services as a philanthropist ought, one imagines, to have drawn down almost visibly the blessing of heaven. Perhaps the present bearer of the title thinks it has been so drawn down since his engagement to Lady Constance Grosvenor was announced. The future Lady Shaftesbury will certainly bring new honour to her husband's name. Inheriting from her mother, Lady Grosvenor, a love of the poor and a loyalty to public and private duty, and having caught from her stepfather, Mr. George Wyndham, M.P., a zeal for art and for letters, she combines in herself interests and qualities not often found in collusion. She is as good a horsewoman as she is an intelligent reader of books, and her social sympathies, as is proper to her time, are wider than those, for instance, of "the good Lord Shaftesbury," who, all philanthropic as he was, frankly complained that Peel, by not favouring Factory Act legislation, threw him into contact with Bright—a contact, he said, very distasteful to a gentleman!

MR. GEORGE MEREDITH will contribute a poem to an early number of the *Cornhill Magazine*—in the pages of which was first published *The Adventures of Harry Richmond*, with Du Maurier's drawings. That was nearly thirty years ago. A decade later was published in the *Cornhill* the lines "To a Friend Recently Lost"—the friend in question being Mr. Tom Taylor. Yet another piece has appeared in the same magazine—"The Song of Theodolinda."

SOME of the newspapers speak about Sir Alma Tadema, but only at the sacrifice of the hyphen, which the artist has always used. In fact, he took the name of Alma not merely to soften the sound of Tadema, but to get an early place in catalogues among the A's instead of among the T's. People, therefore, must speak of Sir Lawrence, and not of Sir Alma. The knighthood was very much the artist's due; but the formal offer of it was owing to a suggestion made by the Princess Louise, who greatly admires his work, and has given her friendship to his daughter.

ARCHBISHOP IRELAND, the most able and enlightened member of the Roman Catholic Hierarchy of America, is to arrive in London in ten days' time; and Sir Wilfrid Lawson ought to know it. Cardinal Manning was a teetotaler, and took all his purple dignities with him to Clerkenwell Green, where he stood on a costermonger's cart to address a crowd—the most curious eminence ever occupied by a Prince of the Church. But Archbishop Ireland is a teetotaler and something more. He eloquently advocates not only the renunciation of the habit of drinking stimulants, but also the total abolition of the drink traffic.

Correspondence.

The Real Landor.

SIR,—In a notice of *Letters of Walter Savage Landor* (Duckworth & Co.), your reviewer complained that the injudicious editor—myself—had carefully left out whatever would exhibit Landor in his less placid mood. In a subsequent article, on "Landor and Dickens," the ACADEMY repeats the charge, and adds that it has been admitted. To prevent further misapprehension, I beg leave to say that it has not been admitted, and, what is more, that it does not happen to be true. As I have read the letters in the original—while your reviewer, I presume, has not—I may perhaps be thought to know more of the matter than he can.—I am, &c.,

STEPHEN WHEELER.

Oriental Club, Hanover Square, W.: June 5, 1899.

Shakespeare's Handwriting.

SIR,—The facsimile of what may possibly be Shakespeare's MS., which appears in the current issue of the ACADEMY, calls to mind the suggestion which Tennyson made to the New Shakspeare Society for the publication of some facsimiles of Elizabethan and Jacobite handwritings, with the special object of showing what letters would be most easily mistaken by the printers. I do not know how far the Society gave effect to this suggestion, but there can be no two opinions as to its importance.

One of the more obvious points in relation to this subject is the fact that the letter "e" in the handwriting of the time was liable to be mistaken for "o" and "a," and *vice versa*. We probably have an instance of such a mistake in "Autony and Cleopatra," I. i. 47, where North's Plutarch confirms the correction, "Without some pleasure now," for "Without some pleasure now" of the Folio; and many similar instances might be adduced.

A reference to the few undoubted specimens we have of the poet's signature will carry us a great deal farther, for a cursory glance at once shows us that the letter "p" was liable to be confused with almost any tailed letter, and that non-final "s" and "f" were easily interchangeable. To apply this let us turn to "Romeo and Juliet," III. v. 150-156, where the Folio reads:

How now? Chopt Logicke? what is this?
Proud, and I thanke you: and I thanke you not.
Thanke me no thankings, nor proud me no proude,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peters church:
Or I will drag thee, on a Hurdle thither.

Now, if it should be found that "j" was written with a tail, and if we bear in mind what we have gathered from Shakespeare's signatures, and also the fact that "fettle" only appears to have been used reflexively or intransitively, it may perhaps seem legitimate to entertain the view that the poet possibly wrote, not "fettle your fine joints," but "settle your fine points," which would be peculiarly in keeping with "Chopt Logicke," and with the spirit of the context.

The consideration of what may be called the "ductus scriptarum literarum" in connexion with Shakespeare's text seems hardly to have received the attention it deserves, and I am convinced that the thorough treatment of the subject in accordance with Tennyson's admirable suggestion would lead to many remarkable results.—I am, &c.,

June 5, 1899.

ALFRED E. THISELTON.

Our Literary Competitions.

Result of Competition No. 35.

LAST week we printed the first half of an original sonnet on Her Majesty the Queen, and asked for its completion, the prize being offered to the competitor who came nearest to the sense of the author's own version. This is the sonnet complete:

VICTORIA.

"Queenly as woman, womanly as Queen."

Though foreign were the lips that spake this praise,
Englishmen gladly may accept a phrase
So fit to keep their monarch's memory green.
For 'mid the stress these many years have seen,
Nights of affliction and unquiet days,
This Lady, meeting all with level gaze,
Queenly and womanly has ever been.

Yes, though beneath her sway the realm has spread,
Though gloriously we dominate the wave,
And Britain's flag is honoured everywhere,
This is her crowning pride when all is said:
I have been as mother fond, as widow brave,
As Queen and woman great beyond compare.

The nearest version (and it is quite curiously close) is that contributed by Miss L. S. Gibson, 3, Church Street, Reigate:

VICTORIA.

"Queenly as woman, womanly as Queen."

Though foreign were the lips which voiced that praise,
Englishmen gladly make their own a phrase
So fit to keep their monarch's memory green.
For 'mid the stress these eighty years have seen,
Nights of affliction and long, lonely days,
This Lady, meeting all that clouds life's ways,
Queenly and womanly throughout hath been.
Yes, though beneath her sway God gives us fame,
Though gloriously we dominate in strife,
And Britain's flag is honoured far and near,
This is her crowning pride, her noblest name
I have been as mother, daughter, friend, and wife,
As Queen and woman, tender, true, most dear.

Among the others are:

Queenly as woman, womanly as Queen.

Though foreign were her race in other days,
Englishmen gladly may entwine the bays,
So fit to keep their monarch's memory green.
For 'mid the stress these eighty years have seen,
Nights of affliction and long, weary days,
This Lady, meeting all with steadfast gaze,
Queenly and womanly has ever been.

Yes, though beneath her sway lie empires vast,
Though gloriously we dare in East and West,
And Britain's flag is honoured far and near,
This is her crowning pride, which yet shall last:
I have been as mother in her children's blest,
As Queen and woman in her life sincere.

[J. H. S., Liverpool.]

Queenly as woman, womanly as Queen.

Though foreign were her ancestors, *she's ours!*
Englishmen gladly magnify her powers,
So fit to keep their monarchy serene.
For 'mid the stress these sixty years have known,
Nights of affliction, anguish, terror, tears,
This Lady, meeting all that quelled all fears,
Queenly and womanly has aye been known.

Yes, though beneath her rule we dwell in peace,
Though gloriously we dare all things we will,
And Britain's flag is honoured 'neath the sun,
This is her crowning pride, that shall not cease:
I have been as mother, our example still;
As Queen and woman both—that glory one!

[T. C., Buxted.]

Queenly as woman, woman passing sweet;

Though foreign were her noble sires, I ween,
Englishmen gladly mark their grey-haired Queen
So fit to keep their monarchs' mighty seat.
For 'mid the stress these years of frost and heat,
Nights of affliction, and with sleepless e'en,
This Lady, meeting all with brow serene,
Queenly and womanly drives through the street.

Yes, though beneath, her "Prince" rests on his bier,
Though gloriously we do and greatly dare,
And Britain's flag is honoured far and near,
This is her crowning pride, our monarch dear:
I have been as mother gentle, loving, fair;
As Queen and woman noble and sincere.

[F. B. D., Torquay.]

Replies received also from G. W., London; H. P. B., Glasgow; N. S., London; L. M. L., Stafford; A. E. L., Stafford; S. T., London; and A. M. B., Woking.

Competition No. 36.

We offer this week a prize of a guinea to the competitor who sends what seems to us the best list of the five living authors who are most underrated.

RULES.

Answers, addressed "Literary Competition, The ACADEMY, 43, Chancery-lane, W.C.," must reach us not later than the first post of Tuesday, June 13. Each answer must be accompanied by the coupon to be found in the second column of p. 644 or it cannot enter into competition. We wish to impress on competitors that the task of examining replies is much facilitated when one side only of the paper is written upon. It is also important that names and addresses should always be given: we cannot consider anonymous answers. Competitors sending more than one attempt at solution must accompany each attempt with a separate coupon; otherwise the first only will be considered.

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